

EARLY INVESTIGATIONS IN
THE TOMB-CHAPEL OF DJEHUTY (TT 11)

José M. GALÁN

The aim of the present article is to stress the role that archives play in the research of ancient monuments, and in ongoing archaeological and restoration work. It is warmly dedicated to Dr. Jaromir Malek, who has made remarkable contributions on the subject, and has dedicated great efforts to the conservation and modernization of archives and archival research. Together with the rest of the staff of the Griffith Institute archive, he has been an enormous help for the Spanish-Egyptian mission working at Dra Abu el-Naga, and to me in particular. We are all deeply grateful to him.

Jean François Champollion spent the first half of 1829 in Luxor, investigating ancient monuments and copying inscriptions. The French epigraphic expedition was joined by a Tuscan delegation led by Ippolito Rosellini. Surveying the Theban necropolis, they both walked through Dra Abu el-Naga, proceeding from south to north, and entered the tombs that were accessible at that time. The doorway to the tomb of Djehuty (TT 11) and to the nearby tomb of Hery (TT 12) must have been covered by sand, since they were not spotted then. After entering into the tomb of Nakht (TT 161), Champollion and Rosellini gained access to the interior of the tomb of Hery through the neighbouring tomb to the north (see plate 1). The latter was hewn a couple of meters higher up the hill, and its entrance was visible. Champollion described it as “...une grande caverne (probablement ancienne salle sépulcrale)” (CHAMPOLLION 1973, I, 543). Based on the date of some newspaper pieces scattered through today's floor, more than a meter and a half above the original one, the tomb must have remained opened until the early 1980s, when its entrance was covered by debris and knowledge of the whereabouts of the tomb was lost. The Spanish-Egyptian mission working at Dra Abu el-Naga unearthed it again in February 2005. The quality of the hill's limestone at this height is quite poor, and for that reason the decoration of the inner side of the mortuary monument was painted instead of carved in relief, as were the tombs of Djehuty and Hery. Most of the mud and stucco is

now missing from the walls; only a few fragments with traces of painting are preserved close to the entrance. Parts of the walls and ceiling were broken or intentionally damaged, rendering the tomb's layout (transverse hall and central corridor) unrecognizable. The appearance is truly that of a cave. Due to the poor quality of the rock, the doorjambs and lintel of the doorway were built up in sandstone masonry. Parts of these were found by the Spanish-Egyptian mission lying on the floor of the court. The titles and name of the owner carved on them have been preserved: "the overseer of the cattle of Amun, Baki" (see SERRANO 2005). Based on the epigraphy, the tomb must date to the first half of the XVIIIth Dynasty.

Champollion and Rosellini descended from here into the tomb of Hery through a well cut connecting passage less than a meter long, ending at the inner chamber. Champollion described the interior in the following way: "*Tombeau àpeuprès comblé aujourd'hui par les débris d'une grande caverne...*" Rosellini labelled it as *Rovinata* "ruined" (ROSELLINI 1829, I, 171, tomb n° 51). We do not know how much they moved around inside, but it was enough to realize that the decoration was preserved only at the corridor. They spent some time examining the reliefs carved on the corridor walls, appreciating their fine style, and copied in their respective notebooks part of a long inscription running above the scenes represented on the west wall, identifying the owner by his name and titles, as well as by his mother's (CHAMPOLLION 1973, I, 543-44; ROSELLINI 1829, I, 171).

Intriguingly, they did not notice that a break in the western wall, near the original entrance, connected Hery's tomb with the transverse hall of another tomb, its corridor running parallel to that of Hery, 4 metres to the west (KAMPP 1996, I, 190-92; II, 769; no. -399-). At the other side of the transverse hall there is a second big hole, connecting both tombs with that of Djehuty (TT 11), its central corridor running 5 metres to the west from that of Tomb -399-. The break in Hery's wall existed already in the Ptolemaic Period at least, since there is a demotic graffito on the southern thickness of the gap. Perhaps the two scholars were discouraged from passing through the break due to the debris coming into the corridor from the courtyard, through the doorway, or perhaps they were stopped by the debris falling through a hole in the ceiling of tomb -399- and filling most of its transverse hall. Be it as it may, Champollion and Rosellini did not detect the existence of the tomb of Djehuty, neither from the outside, nor from the inside.

Fifteen years later, on the 23rd of November 1844, Karl Richard Lepsius visited Dra Abu el-Nagga, walking from north to south. He noted

the existence of a large stela carved on the rock of the mountain with the cartouches of "Ramaka" (i.e. Maat-ka-ra, Hatshepsut) and Thutmose III, the tomb of Hery and another tomb of the reign of Amenhotep II, under the headline "Abu Negga Gräber" (LEPSIUS 1844: *Notebook III*, 82). On the 5th of December, after a brief description of the tomb of Amenemopet (TT 148), including the copying of some of its inscriptions, he recorded in his *Diary* some observations on the stela, carved next to a male statue (LEPSIUS 1844: *Notebook VII*, 421-22). He spotted at the right half of the stela the owner's titles written on several lines of the inscription following after the compound *iry-p't h3ty-* that opens each of them. He regretted not being able to read his name due to the damaged signs. He copied in rapid handwriting most of the lunette, the whole first line of the main text, and the left half of lines 2 and 3, jumping down to lines 11 and 12 seduced by a reference to a pair of obelisks. Finally, he mentions that the name of "Ra Ma Ka", as well as that of Amun, had been hacked out (plates 2-3).

It is interesting that Lepsius did not mention the existence of a tomb next to the stela. It seems he did not see the entrance to the inner part of Djehuty's funerary monument, only half a metre to the left of the stela. At that time the debris falling down the hill-slope probably covered completely the left sidewall of the courtyard, the left half of the façade, the doorway, and the lower part of the stela and of the statue hewn at the right side-wall of the court. A couple of photographs taken years later would show a clear line of long-standing debris reaching up to line 16 of the main text, but the sketch that Lepsius traced in his *Diary* shows that he knew that the inscription had 25 lines down to its bottom, leaving un-drawn only the lower corners of the stela (see plate 2).

Lepsius did not become aware, either, of the passage running from the corridor of the tomb of Hery into the transverse hall of the tomb of Djehuty, despite the fact that he must have spent some time copying all the visible inscriptions of the western wall of the corridor of Hery's tomb. Probably access was still blocked at that time.

The notebook containing the above mentioned sketches, copies of passages and remarks, that was part of his field diary (LEPSIUS 1844: *Notebook VII*, 421-22), were lost at some point and it was not included in the posthumous publication of his *Denkmäler der Aegypten und Aethiopen* (LEPSIUS 1849-59; 1897-1913). The *Diary* is now part of the collection of the Berlin Egyptian Museum, but it is kept at the Academy of Sciences also in Berlin. I am most grateful to Dr. Stefan Grunert

for sending me scanned images of the pages concerning TT 11-12, to Elke Freier for transcribing Lepsius' old-German hand writing, and to Dr. Dietrich Wildung for permission to publish the scanned images.

The information that did pass into LEPSIUS 1849-59, III, pl. 27; and 1897-1913, III, pp. 237-239, comes from a different source: *Notebook III*, 77, 82, and *12^oVII*, 159-61, also kept at the Academy of Sciences. The drawing of the stela in the latter source does not include the full outline, and the inscription of the lunette omits a few signs from both corners. On the other hand, Lepsius' comments are here a little more extensive: he considered the possibility that the two obelisks mentioned were erected at Karnak, and notes the dual ending of the words referring to them, *thn.wy wr.wy*. This time, Lepsius indicated at the head of the page that the stela was — or must have been — associated with a tomb. However, he probably did not even try to enter, since he furnished no further information about it. Indeed, he did not number it as a tomb, jumping from Amenemopet's tomb, no. 77, to Hery's tomb, no. 78.

In January 1896, the Egyptologist and demotist Wilhelm Spiegelberg, at that time 25 years old, passed by Dra Abu el-Naga, and became interested in the tomb of Hery, making a set of squeezes of the corridor's western wall, which was in a much better state of preservation than the other one (SPIEGELBERG 1896B, 164 n. 1) (plates 4-5). Spiegelberg sent his squeezes to Jean Capart in September 1910, as a loan to the *Musées Royaux du Cinquantenaire* in Brussels. Sixteen years later, Spiegelberg asked Capart to send the squeezes to Francis Ll. Griffith, while he wrote to the latter inquiring if the Egypt Exploration Society would be interested in their publication.

At the beginning of November of 1898 Spiegelberg started an archaeological season at Dra Abu el-Naga, together with Percy E. Newberry, and under the auspices and financial support of Lord Compton, Fifth Marquis of Northampton. The campaign lasted about three months, and covered the entire hill of Dra Abu el-Naga, although they concentrated mostly on the foothill and the plain next to it. They worked for two weeks at the remains of the temple of Amenhotep I, and continued with what was left of the nearby temple of Ahmes-Nefertari, and of a building of Hatshepsut. At the area of the tombs of Djehuty and Hery they spent almost one month, according to the diary kept by Spiegelberg, now preserved at the Griffith Institute. Following this source, we know that not all the workmen were busy here, but they split into two groups, the second one working at other points some metres to the west. In those days, the total number of hired workmen reached 82, according to Newberry's

notebook,¹ who was in charged of checking the list and of keeping the accounts for the Marquis of Northampton.

Spiegelberg handed his diary to William F. Edgerton, professor at the Oriental Institute, University of Chicago.² When the latter died, George R. Hughes deposited it in the Griffith Institute in 1970. The diary is, more than anything else, a register of finds, as Spiegelberg himself entitled it: "*Fundjournal*". That is the reason why it cannot be said with certainty what exactly did they do at the tomb of Djehuty. Spiegelberg made his first sketch of the courtyard in January 18th (SPIEGELBERG 1899, 73), but it was a few days later that they identified its owner. Accordingly, Newberry's notebook remarks under the entry for January 21st "we found the tomb of Tahuti (= Djehuty) one of Hatshepsut officials". Inside the tomb, it seems that they cleared the central passage, finding at its end, next to the entrance to the inner most chamber, a granite heart scarab of "the mistress of the house and songstress of Amun, Mut-hotep", and about one hundred blue faience shabtis belonging to her (SPIEGELBERG 1899, 100, 102, 108). They also found a fragment of one of her shabtis inside the inner chamber, but it looks as if they did not excavate the debris that filled this room (SPIEGELBERG 1899, 112). The Spanish-Egyptian mission working at the tomb of Djehuty found a few fragments of blue faience shabtis with her name and titles in the debris filling the annexe room connecting the west-southern corner of the transverse hall with the corresponding side-wall of the court. A couple more fragments were found in the excavation outside the tombs.

One reference in Newberry's notebook indicates that he did enter the inner chamber to examine the wall reliefs. A few days after the discovery of the tomb, on January 24th, he notes that he went in to "explore the tomb of Tahuti firstly in its important scene of human sacrifice". This scene, of a kneeling Nubian being strangled by two men, represented as part of the funerary rituals for Djehuty, was brought to light during the

¹ Griffith Institute, PEN/G/IX/N.A. The excavation activity lasted for three months, until February 9th. They continued for one more month at the site writing the final report, keeping only a few men with them. The duration of the season and the number of workmen hired are confusingly indicated in the publication of the final report (NORTHAMPTON: ix, 4). In the course of the excavation of the open courtyards, the Spanish-Egyptian mission found a letter addressed to Newberry, mentioning his recent publication of the tombs at Beni Hasan.

² However, in the preface to the excavation's final report (NORTHAMPTON et al. 1908, ix), it is indicated that "everything — important and unimportant — has been catalogued in the *Journal of the Excavations* from November 7, 1898 to February 9, 1899, which is now deposited in the Egyptological Institute of the University of Strassburg".

sixth campaign of the Spanish-Egyptian mission working at the tomb, when the inner chamber was being excavated. Newberry's remark would imply that the debris did not reach then as high up as we found it, almost up to the ceiling. It cannot be said, though, whether Newberry removed part of the debris filling the chamber, or just walked or crawled inside.

On February 7th, the Spiegelberg team started clearing a shaft inside the tomb of Djehuty, most probably the one located at the western wing of the transverse hall. A few objects were found there, but, according to his diary, they only descended three meters down (SPIEGELBERG 1899, 106, 114). Maybe they stopped at this depth discouraged by signs indicating that it must have been robbed, since a fragment of a shabti of Mut-hotep was found inside. At all events, they finished the excavation activity entirely two days later.

It has to be noted that, despite the interest that Spiegelberg showed in the tomb of Hery when he first visited the area three years before, they did not conduct any work there, only mentioning it in a couple of instances (SPIEGELBERG 1899, 63, 107). Inside the tomb of Djehuty they did not investigate much either. It seems that they were more concerned in obtaining a general idea of this area of the necropolis, looking for new tombs, and clearing shafts. At the north-east plain of Dra Abu el-Naga they excavated an area of some 175 feet square down to the native rock, discovering the tomb of Baki (TT 18)³ and examining 26 funerary shafts — with a total of 40 burial chambers —, all in ten days (NORTHAMPTON, 10). To the west of the tomb of Hery and Djehuty, clearing an area of some 200 feet square down to the native rock, they discovered another four inscribed tombs belonging to high officials of the Eighteenth Dynasty: TT 17, 144, 146, 161 (NORTHAMPTON et al. 1908, 13).⁴

Working outside the tomb of Djehuty, they cleared the entrance to a distance of six meters away from the façade (plate 6). By doing so,

³ In the final report, probably for simplification, the tomb of Baki (TT 18) is mentioned together with the rest of inscribed tombs, despite the fact that it is located quite far away from them, at the eastern corner of Dra Abu el-Naga. Gauthier mentions the previous work conducted at this tomb, and in this area of Dra Abu el-Naga, by Newberry (no mention of Spiegelberg or Northampton), and the fact that nothing was published about it (GAUTHIER 1908, 163-64).

⁴ It is worth reproducing here the passage referring to these tombs (NORTHAMPTON et al. 1908, 13): "These inscribed tombs all merit full publication, and it is hoped that at future date copies of the paintings, sculptures and inscriptions will be issued." The excavated areas in Dra Abu el-Naga were probably larger than the figures mentioned in the final report, since according to the plan included in the diary (SPIEGELBERG 1899, 58^o), they excavated some 100 meters south-east of Hery's tomb and the area in between.

they must have exposed the shaft at the north-eastern corner of the courtyard, at the feet of the standing statue of the deceased inside a niche, mentioned above. This was probably the first of the two shafts that Spiegelberg reports that they cleared (SPIEGELBERG, 1899: 106). It is not stated how deep they went, but the shaft must have been robbed, since they found the material mixed up and fragmentary, including the neck of a Mycenaean vase.

Near the façade (SPIEGELBERG 1899, 73, 81, 83), about one hundred shabtis were found grouped together, and pieces of other different types were picked up through the area.⁵ They also found painted wooden boards, originally parts of coffins, and a complete coffin (“*Mumie*”) just before the entrance to Djehuty’s tomb. It measured 170 × 45 cm. The upper part was not well preserved, but on the lower part a text could be read, dedicated to Mut-ankh-khonsu, probably of the Twenty-fourth Dynasty, according to Spiegelberg’s evaluation of the style of its decoration.

A couple of meters further away from the façade, but still in front of the entrance to the tomb of Djehuty, the Spanish-Egyptian mission found in January 2003 a complete, untouched and well preserved coffin. It measures 183 × 45 × 45 cm, and is uninscribed; the outer surface is covered with a cream-white wash, with only the eyes and eyebrows painted in black. The lid represents the body of a woman, wearing a wig and round plug-earrings. The breasts are small and rounded, protruding below the straight ends of the two lappets of the wig, and the arms lay crossed over the chest, with the hands opened. The thickness of the wood of both lid and case, i.e. the edges where they joined, were painted in red-brown (see TAYLOR 2001, 176). The coffin probably dates to the late Ramesside through the end of the XXIst Dynasty. The mummy found inside belongs to a middle-aged woman, with a linen shroud covering her body and tied at the feet, neck and head.

In a zone a few metres from the façade, Spiegelberg’s team unearthed dozens of inscribed funerary cones spread all over the area. The final publication gives a list of the different impressions (NORTHAMPTON, 35-36, pl. 23-25), but does not offer any further information. A rough idea of the quantity of each kind and the find spots can be obtained in the *Fundjournal* (SPIEGELBERG 1899, 44-102). Nevertheless, the number of cones belonging to Djehuty is left unspecified. Under the entry for January 24th, for instance, there is written: “*viele Kegel des Thot*” (SPIEGELBERG 1899, 84).

⁵ Note the fruitful use of Spiegelberg’s *Fundjournal* for the study of wooden shabtis coming from Dra Abu el-Naga and now in the Petrie Collection (WHELAN 2007, 4-10).

Curiously, of forty-eight different cone impressions published in the final report,⁶ six are not found in the *Fundjournal*. Where do they come from? On the other hand, the cone inscription of a scribe called Roma (DAVIES and MACADAM 1957, no. 489) is not included in the final report, but two fragments of it are recorded in the *Fundjournal* (SPIEGELBERG 1899, 71, 74). The Spanish-Egyptian mission has found one funerary cone with this impression (GALÁN and BORREGO 2006). Finally, a complete cone inscription of “the fan-bearer, Mainhekau,” is correctly drawn in the *Fundjournal* (SPIEGELBERG 1899, 102), but for the final report the drawing of a damaged example was chosen and, consequently, it contains uncertainties (SPIEGELBERG 1899, 94; NORTHAMPTON: pl. 25, no. 46); it was the latter drawing that passed into the corpus of Davies and Macadam, no. 326 (GALÁN and BORREGO 2006).

Newberry had the idea to number the inscribed wall fragments found outside the tomb of Djehuty but probably from the inner part of the monument (SPIEGELBERG 1899, 84). They gathered 146 fragments of inscriptions of various sizes and types.⁷ Almost seven years later, Sethe studied those blocks with the hieroglyphic signs coloured in red-brown and written in horizontal lines from right to left, using them to reconstruct the “second” biographical stela, carved on the eastern end of the transverse hall. This wall was broken to connect Djehuty’s tomb with its neighbouring tomb to the east, and through the latter with that of Hery. The break must have been opened shortly after Djehuty’s burial, since the fragments coming from this wall and found outside are in a much better condition, preserving most of its original colouring, than what remains of the inscription *in situ*. The surface of most of this wall suffered some kind of erosion, and the outline of the hieroglyphic signs is today quite blurred. It was in such a state already in the Ptolemaic period, when demotic graffiti were written on the walls (GALÁN 2007, 782).

Sethe’s group comprised thirty-eight pieces. A basic drawing of all of them together with what remained *in situ* of the stela’s main text was published in the excavation’s final report, with a brief commentary (NORTHAMPTON et al. 1908, 15 n. 4, 41, pl. 34), and Sethe included them

⁶ NORTHAMPTON et al. 1908, pl. 23-25. Fifty cones are numbered, but nos. 22 and 48, and nos. 5 and 27 are impressions of the same seal. Those published in the final report, but not found in the *Fundjournal* are nos. 1, 2, 3, 9, 33, 34.

⁷ Spiegelberg numbered 149 blocks, but six of them are doubled: nos. 4 = 135, 107 = 132, 109 = 141, 113 = 130, 120 = 129, 121 = 127. Under one number, no. 149, he drew two blocks. Number 125 is missing, but there is a relief on p. 107 that has no number, and can stand for it. Another two fragments without number are on pp. 81, 93.

later in the *Urkunden*, accompanied by a brief introduction and short notes (SETHE 1927, 431-441). It is interesting to realize that when Sethe visited the tomb of Djehuty at the end of 1905, fourteen blocks of the group were already missing, and he had to make use of Spiegelberg's drawings as his only source for them. Today we are missing five more fragments. The remaining nineteen blocks were found on the floor of the transverse hall when the Spanish-Egyptian mission started working inside Djehuty's tomb in January 2002. During the first six seasons of archaeological work outside the tomb of Djehuty, forty-seven new fragments of the "red" stela came to light from the five metres of debris that had accumulated on the courtyard, and from the surrounding area (see *infra*).

Sethe studied also the blocks with the hieroglyphic signs coloured in blue and written in lines from left to right. The group comprised forty-nine blocks, and they were all published in the *Urkunden*, although he only collated twenty-four of them (SETHE 1927, 441-444). He inferred that these blocks came from the western end of the transverse hall, as part of a "third" biographical inscription, acting as the counterbalance of the "second" one at the opposite end of the hall. Only the curved top of the stela and the step acting as its pedestal can be seen today on this wall, since the whole surface is badly damaged. When the Spanish-Egyptian mission started working, only twenty-one blocks of this group remained inside the tomb of Djehuty, and many of them were missing parts of the edges. Inside the tomb, however, were six more blocks of the same type that had not been included by Sethe; two of these had been drawn in the *Fundjournal* (SPIEGELBERG 1899, nos. 64, 134), but without colour indication. Three other fragments drawn in the *Fundjournal* might also have belonged to this stela (SPIEGELBERG 1899, nos. 88, 97, 121). Moreover, during the first six seasons of excavations on the courtyard, 137 new fragments of the "blue" stela were recovered, though of a small size.

The rest of the inscribed fragments drawn in the *Fundjournal*, a total of 59, remained unpublished. Yet some of these are of particular significance for the present stage of the epigraphic work at the tomb of Djehuty. The door frame of the entrance to the inner part of the funerary monument is almost completely missing; *in situ* there survive only the base of the door jambs and the lower part of the decorated panel of the left one, showing the legs of a chair on which Djehuty would be seated looking towards the doorway. The figurative representations and the texts of the door frame were carved in incised relief and painted in yellow. In the *Fundjournal* there is one fragment that probably comes from the left door jamb, although the colour of the hieroglyphs is not indicated. The

text is written vertically from right to left, and each of the two columns drawn lists Djehuty's main titles ending with his name, which has been intentionally erased (SPIEGELBERG, 1899, 93). A second block might come from the right side of this or another door jamb, since the titles of Djehuty run down parallel in three independent and repetitive columns, written from left to right (SPIEGELBERG 1899, 110 no. 131). A third inscribed fragment drawn in the *Fundjournal* is very likely part of the right end of the lintel of the entrance door. Three independent and repetitive lines of text written from left to right end with the formula "...for the *ka* of...", followed by different titles of Djehuty, his name erased and the epithet "...justified of voice" (SPIEGELBERG 1899, 81). Another small fragment certainly comes from the central part of a lintel, since it has inscribed on it a double *hṭp-dī-nsw* formula written symmetrically (SPIEGELBERG 1899, 85 no. 25). The Spanish-Egyptian mission has found another twenty-six fragments that are probably from the entrance door of Djehuty's tomb.

In the *Fundjournal* there are at least eight blocks that can be identified as pertaining to the scenes of the Opening of the Mouth ritual (plate 6) that was carved on the inner half of the eastern wall of the tomb's central corridor. Sixteen further fragments might come from this panel or from other parts of the corridor, or even a few of them from the inner chamber. Not only do the drawings of all these remain unpublished, but the blocks themselves are today unlocated.

These data demonstrate the importance of Spiegelberg's diary when conducting epigraphic work at the tomb of Djehuty, to read and understand the inscriptions and scenes as completely as possible. It also makes it clear how important it has proven to excavate the courtyards before conducting any definitive epigraphic work inside the tombs or starting the restoration of the walls.

Other than drawing the inscribed blocks found, Spiegelberg seems not to have paid much attention to the epigraphy of the tombs, despite the fact that it was the inscriptions and relief scenes that called his attention when he visited the tombs of Hery and Djehuty back in 1896. While it is certain that Spiegelberg made the above mentioned set of squeezes of Hery's tomb in January 1896, it is not yet clear when he made the set of squeezes of the "first" biographical stela, carved on the right half of the façade of Djehuty's tomb. It could have been either back then, or at some point during the excavations. Spiegelberg makes no reference to it in his diary, but Newberry's notebook remarks under the entry for January 26th "Spiegelberg is squeezing & copying inscriptions of Tahuti". While the reference to the copying of inscriptions refers most probably to the blocks


mentioned above found scattered on the ground, as most of them were drawn in the *Foundjournal* in January 26th and 27th, the reference to “squeezing” may point to Djehuty’s “first” biographical stela, as no other squeezes of the tomb of Djehuty are known. If this is so, it would imply that in 1896 Spiegelberg did not notice the tomb of Djehuty, that its façade had been buried again by rubbish since Lepsius visited it, and that it was rediscovered in January 21st 1899.

The “first” biographical stela carved on the façade measures 249 × 195 cm. Each one of the fourteen sheets of thick porous paper that were used measures about 64 × 44 cm., and they are preserved in the archive of the Griffith Institute in fairly good condition, together with those of the tomb of Hery. There are three sections of the inscription that are lacking their corresponding squeezes. It is difficult to ascertain if they were never made, or if these squeezes got lost at some point — at least one squeeze of Hery’s tomb is now lost. One gap corresponds to the central area of the lunette, including two cartouches, one of Hatshepsut — hacked out — and the other of Thutmose III. A second gap covers the left quarter of lines 9-11 and the lower half of line 8. The biggest gap goes all the way from right to left, starting from the lower half of line 21 down to the end of the inscription on line 25 (the stela had space left for another two lines of text). Fortunately, these three sections are well preserved today and the squeezes would not have improved much our reading here. On the other hand, there are three sections of the stela that are today missing (plate 9), but they were in place and well preserved when Spiegelberg made the squeezes. The biggest missing section is on the left half of the stela and goes down from line 4 to line 12, i.e. 64 cm., taking of each line about 23 cm. of text (plates 4-5). A smaller break affects lines 11-12, i.e. 15 cm, and has a width of 10 cm. Finally, the upper right corner of the main text, lines 1-6, can be read more easily on the squeezes, particularly the titles of Djehuty that open lines 5 and 6, since a fragment has fallen from here and is now lost. Indeed, thanks to Spiegelberg’s squeezes these three lacunae can now be accurately filled.

The publication of the “first” biographical stela of Djehuty, from then on known as the “Northampton stela”, included a transcription of the inscription into standard hieroglyphic signs, a translation and a commentary (SPIEGELBERG 1900). Therefore, the final report of the excavations only included a translation of the text, this time into English (NORTHAMPTON et al. 1908, 15-17), and a photograph of the stela on the frontispiece. The stela did not suffer any visible damage between the time of the squeezes, December 1895, and the time when the photo was

taken, probably in January 1899. When Sethe collated the text in 1905 to incorporate it to the *Urkunden* (SETHE 1927, 419-430), the stela was still untouched. One fragment already missing in 1895 from the upper right corner was found by the Spanish-Egyptian mission on the floor inside the tomb.

At the left side of the façade, there is a second stela of the same size, acting as the religious counterbalance of the biographical, civil/administrative stela at the other side of the entrance to the inner part of the funerary monument. The inscription is a hymn to Amun-Ra addressed by Djehuty, who was shown coming out of the tomb to present the text himself, as he is shown also doing for the biographical stela. The two figures were hacked out from top to bottom, but in both cases the outline is still recognizable. The upper half of the stela was also intentionally chiselled out. The religious text is arranged in 26 columns from left to right, each one of them expressing an independent statement. In the *Fundjournal* there is a drawing of an inscribed fragment correctly identified as the upper right corner of a rounded stela (SPIEGELBERG 1899, 90, no. 79) (plate 7). The colour of the hieroglyphic signs is not indicated, but it might very well be part of this stela, since the main text is here also written in columns from left to right. The only column drawn starts with the title *lry-p't*, as it is done in each of the lines of the biographical inscription at the other side of the entrance. Each column of the stela would start with a few titles and epithets of Djehuty, followed by his name, and the same formula to introduce the religious statement, preserved *in situ* only in one of the columns: “[...Djehuty], he says: hail to you! Amun-Ra...” Between the lunette and the columns a horizontal line was written, serving as title and introduction of the main text, as it can clearly be seen in Spiegelberg’s drawing of the fragment. In the biographical stela the first line of the inscription served also as title and introduction to the rest of the text.

The lower half of the religious stela, which constitutes the core of the hymn to Amun-Ra, is quite well preserved, most of the hieroglyphic signs still holding their original yellow colour. Spiegelberg did not paid attention to it when he first visited the tomb, probably because it was still covered by sand. Later, during the archaeological season, he hastily copied the section that was easily readable, in a roughly manner. He did not use his notebook for it, but four slips of paper of 15 × 10 cm., that were later on placed inside a small envelope with the legend “*Inschriften aus dem  Grabe. Drah Abul Negga 1898/9*”. Spiegelberg did not number the slips of paper, nor the text columns, so that, when Sethe made use of

his notes to include the text in the *Urkunden*, one slip of paper was misplaced and the columns of text got in disorder (SETHE 1927, 444-447): what it is said to be column 1 is actually the beginning of the last column, number 26, the end of which is said to be column 21; col. 2 is actually coll. 5 and 6 (Sethe did not indicate the change of column, nor the missing section at the beginning of the latter), col. 3 is col. 7; col. 4 is col. 8; col. 5 is col. 9; col. 6 is actually the bottom of the first column; col. 7 is col. 2; col. 8 is col. 3; and col. 9 is col. 4. The rest of the columns, from 10 to 20, got correctly numbered by chance.

Probably due to the confusing copy published in the *Urkunden*, this lengthy and interesting hymn to Amun-Re has been only marginally considered in studies on religious hymns, or on Amun-Ra and the solar religion (ASSMANN 1995, 129 n. 165). The Spanish-Egyptian mission has cleaned the wall, and now many more signs can be read. Moreover, in the excavation of the courtyard twenty-nine fragments have been found, some of which have already been placed back in the stela.

A remarkable feature of TT 11 is the significance that its owner gave to the exterior, decorating the façade and even part of the sidewalls of the courtyard. The façade was inscribed with a large biographical stela and an equally large religious hymn (plate 8). This profusion of writing on the monument's façade is only paralleled in the tomb of Puiemra (TT 39: DAVIES 1922) and in the tomb of Useramun (TT 61: DZIOBEK 1994). The eastern sidewall of the court had at its northern corner, close to the biography of the façade, a life-size — 170 cm. — standing statue of Djehuty coming out of a niche acting as a sort of false-door. At his feet there is a shaft, with the dimensions corresponding to those of a coffin: 205 × 98 cm. (plates 8, 9).

The opposite side-wall had a second standing statue facing the other one, probably Djehuty again, coming out of a niche. Today only the soles of the feet are preserved, having been brought to light during the sixth campaign of the Spanish-Egyptian mission. The statue and the niche were at some point broken to open an access to an annex room that was cut in later times, connecting this corner of the court with the southwestern corner of the transverse hall and with another tomb to west of TT 11. Next to the missing statue, the western sidewall of the court has a decorated panel of 170 × 400 cm. A photograph of most of the panel was published in the final report (NORTHAMPTON et al. 1908, pl. 10), leaving out at the right side the brake on the wall of the former statue niche — 108 cm. —, and to the left one of the two songstresses — 60 cm. —, represented in the lower register entertaining Djehuty. Spiegelberg does

not mention anything about this panel in his notebook, and the final report pays attention only to the two cryptographic texts that form part of the two scenes of the upper register. These texts transcribe the words pronounced by a figure, most probably Djehuty, standing up behind several offering tables and raising his arms in a praising attitude. In the scene closer to the façade of the tomb he is shown looking inside, and the text is a chthonic hymn dedicated in essence to Osiris and Ptah, partly composed of passages taken from the Pyramid Texts (HAYS and SCHENCK 2007). In the scene further away from the tomb the standing figure is looking outside, and the text is a solar hymn to Ra.


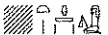
Sethe was in charged of studying “*die aenigmatischen inschriften*”, and a copy of the texts, accompanied by a transcription and a translation with philological notes were included in the final report (NORTHAMPTON et al. 1908, 1*-12*, pl. 11). The drawing of the plate was probably done by Newberry, since it includes a number of mistakes — ten signs are missing and another three misunderstood — that are not present in Sethe’s study (NORTHAMPTON et al. 1908, 7* n. a). Nevertheless, the drawing of the inscriptions and the photo with a general view of the panel are of great value, since both texts have now missing sections. These were actually ancient material insertions, attaching squared blocks to the wall by cutting them to exactly the same size and shape as the hole, and by using mortar — today visible. One of the missing blocks was found in front of Baki’s tomb, 22 m. east of its original placement. Such inserted blocks are easy to extract from the wall, and thus they became an easy target for thieves. The same factor lies behind the fragments now missing from the biographical stela on the façade (see *supra*).

It is truly exceptional for a tomb façade and court side-walls to be inscribed and decorated in such a fine way. For this reason, the Antiquities Service decided to protect the entrance to the tomb at the beginning of the twentieth century. In Gardiner’s words: “It would be easy to point to a dozen tombs that have thus been excavated, and, after a few inscriptions had been copied, abandoned to their fate without a thought. It is just such tombs as these that have suffered to the greatest extent. When attention has once been called to a tomb, the native will begin cutting out fragments as soon as the excavator’s back is turned (...) the most dangerous period for a tomb is that immediately following upon its first discovery” (GARDINER and WEIGALL 1913, 10-11). Through Spiegelberg’s squeezes made at the tomb of Hery, we know that thieves had already been inside the tombs before 1895, but their violent action increased dramatically after Northampton’s excavation. Due to its decoration outside,

an iron door was not enough for TT 11. Thus, a stone-wall was built before the façade and a wooden roof covered the entrance to the tomb (plate 10). Protection for Djehuty's tomb was probably provided in 1910, when Gardiner and Weigall were working on the catalogue and conservation of private tombs at the Theban necropolis (GARDINER and WEIGALL 1913, 16-17). It already had its number assigned in November 1909 (WEIGALL 1909, 182). In December 1915 its roof was repaired, and a retaining-wall built outside the tomb (ENGELBACH 1924, 12).

Before the entrance to Djehuty's tomb was roofed, a set of photographs was taken, and these are also now preserved at the Griffith Institute. One of them (Griffith Institute photo 1731) shows the whole façade, with the two stelae flanking the entrance, and no apparent traces of a superstructure above them (plate 8). The stelae were then in a similar condition than today. This can better be appreciated in the photo of the 'Nothampton stela' (Griffith Institute 1685 = AHG/ 28 652 = Davies MSS 1.2.2) where today's missing fragments were already gone (plate 9). This can also be said for the panel decorating the western sidewall of the court, where the fragments missing from the cryptographic texts had already been removed (AHG/ 28 651). These three photographs complement very well the two earlier ones published in Northampton's report. A fourth one (Griffith Institute 1684) shows the stone-wall and roof closing the entrance to Djehuty's tomb just built (plate 10). This last photo offers an interesting piece of information: during Nothampton's excavation at the entrance of the tomb, and years later, when the protection of the tomb was built, the area that was cleared did not stretch much farther than six metres away from the façade, leaving the rest of the courtyard unexcavated. The protective wall was built immediately after the decorative panel of the western sidewall, actually extending an original, i.e. ancient, short perpendicular revetment (see pl. 10), 510 cm. away from the façade. At the other side of the court, the wall was built standing on top of the shaft's southern border, 285 cm. away from the façade. The hypothesis that only this small area was excavated and cleared is confirmed by the fact that only eight metres from the façade, and almost aligned with the door, the Spanish-Egyptian mission unearthed in January 2003 the intact coffin mentioned above.

After Sethe's visit to the tomb in 1905, and once the protection of the entrance was installed in 1910, the next written record available is due to Norman de G. Davies. He entered the tomb in 1925 and took some notes concerning certain epigraphic problems of the inscriptions. His notebook is kept today at the Griffith Institute (Davies MSS Notebook 11.1: 19-21).

He suspected then that a second statue of Djehuty was originally in the “cave” at the western corner of the entrance of the tomb, a suggestion confirmed by the Spanish-Egyptian mission in 2007, as mentioned above. He also suggested that the first line of the inscription above the two female figures that amuse Djehuty singing and playing sistra — accompanying a harpist — consisted of the titles and name of the honoured one, and for that reason it was later on hacked out. The *damnatio memoriae* that Djehuty suffered in his tomb systematically erased his name, but left his titles undamaged. However, this inscription might have been an exception, since traces of his name can be seen today at the end of the damaged line, supporting Davies’ suspicions. The text follows: “⁽¹⁾[...Djehuty,] ⁽²⁾singing for you, may you be satisfied with the things presented to you, ⁽³⁾may Amun-Ra and Hathor resident in Thebes grant you the sweet breath of life”. Moreover, Davies copied the inscription identifying the figure of Djehuty’s father coming out of the tomb to praise the raising sun together with his son, carved in relief on the western thickness of the tomb entrance. The inscription was intentionally erased, as Djehuty’s father also suffered *damnatio memoriae* in his son’s monument. However, traces of signs can still be seen, and much of Davies’ reading, , *it.f s3b mr.f mrt*, followed to a certain extent by SAVE-SÖDERBERGH (1958, 286-87), can today be confirmed. However, while the final *t*-sign is certain, the *m*-sign does not seem to be there, making it possible to read the previous sign as *3b* instead of *mr*. A clue for the name of Djehuty’s father might be on two fragments of the “red” biographical stela that the Spanish-Egyptian mission found in front of Hery’s tomb, 20 m. south-east from Djehuty’s doorway, were it can be seen that his name ends with .

Davies’ notes were used years later by John Barns and Josef Janssen, when they both visited the tomb in December 1952–January 1953. Barns’ quick sketches taken on tracing sheets of paper are kept also at the Griffith Institute (Barns MSS 2.3.30–2.3.49). He copied parts of the tomb that had not been drawn before due to the bad state of the wall’s surface, such as the banquet scene represented on the eastern wing of the transverse hall and the inscriptions accompanying the scenes of the central corridor, including those of the Opening of the Mouth rituals. However, since the condition of the tomb has not changed much since then, his manuscript does not offer new evidence, i.e., any missing piece of information.

The passing of time unavoidably wears away ancient monuments. For this reason, looking back so often turns out to be fruitful (MALEK 1995;

2003). The documentation of the XIXth and early XXth century has proven to be of great value in closing many of the gaps that the funerary monument of Djehuty (TT 11) has today. Now that the previous visits of the monument have been considered, we have a chance to contribute and complete the old records by looking forward. On the one hand, the excavation outside Djehuty's tomb, on the courtyard, has brought to light many of the missing pieces of the puzzle that constitute today the walls of the inner part of the monument. On the other hand, cleaning and restoring the walls offers new opportunities to better read and understand the information conveyed on them.

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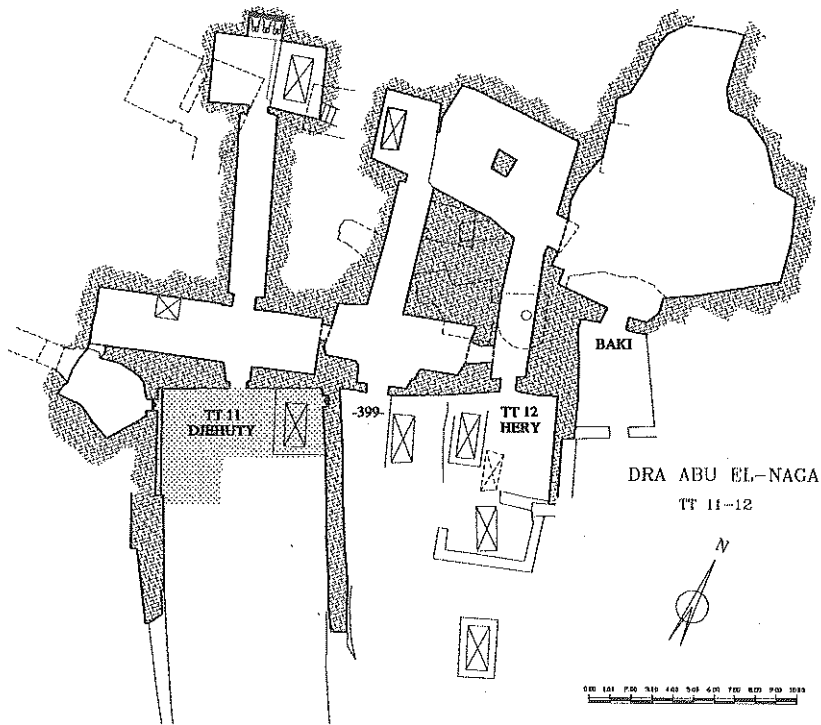


Fig. 1. Plan of the inner part of the funerary monuments, TT 11-12 and interconnected tombs.

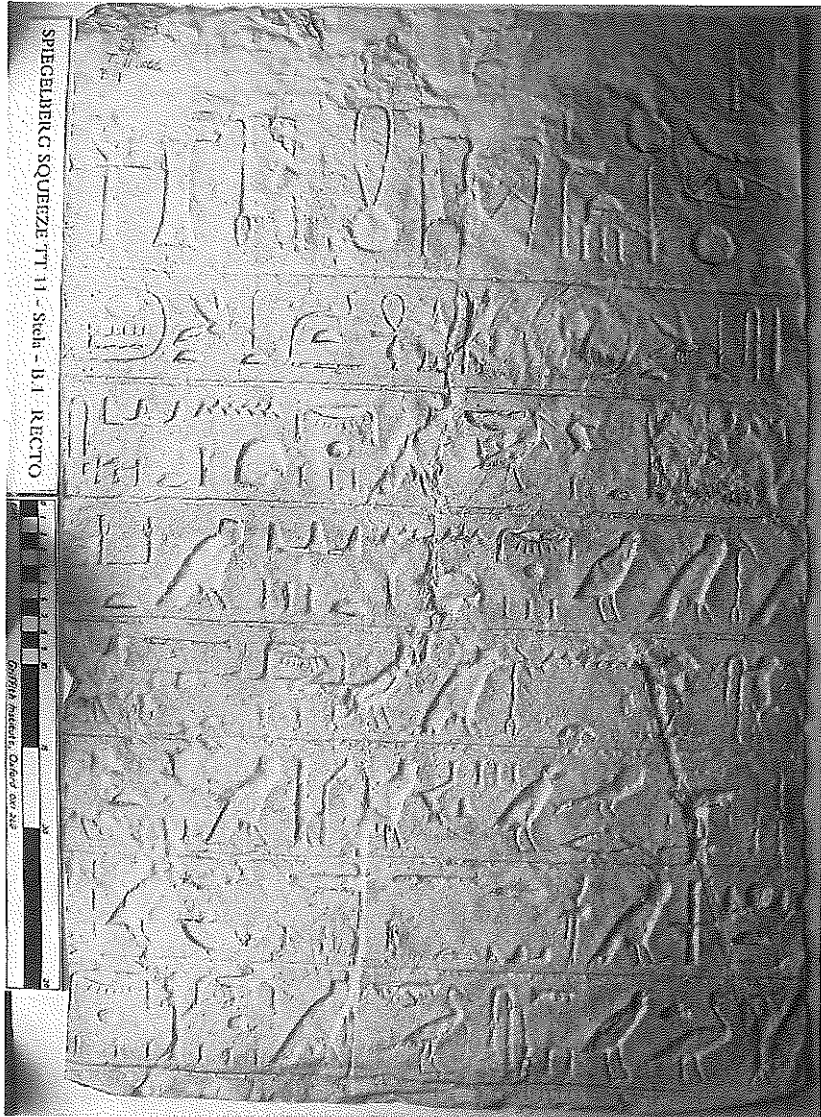


Fig. 4. Spiegelberg's squeeze, TT 11, "Northampton stela", B-1 (courtesy of the Griffith Institute).

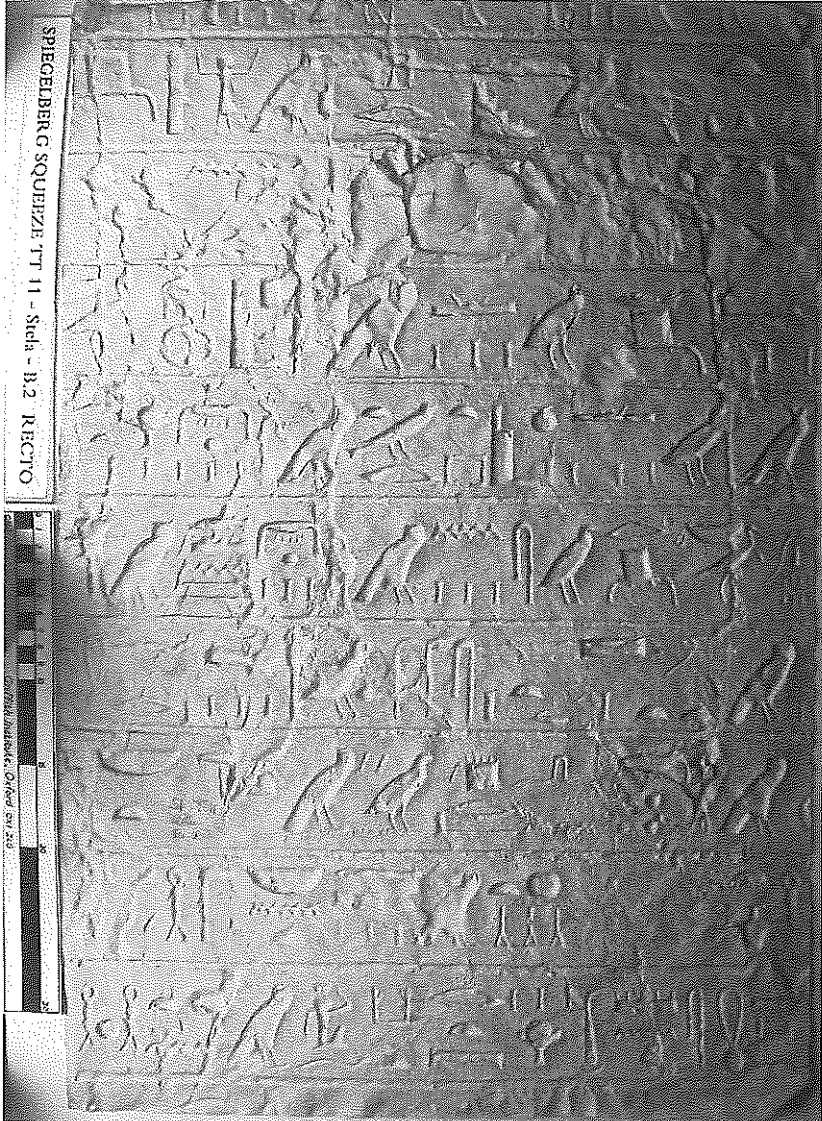


Fig. 5. Spiegelberg's squeeze, TT 11, "Northampton stela", B-2 (courtesy of the Griffith Institute).

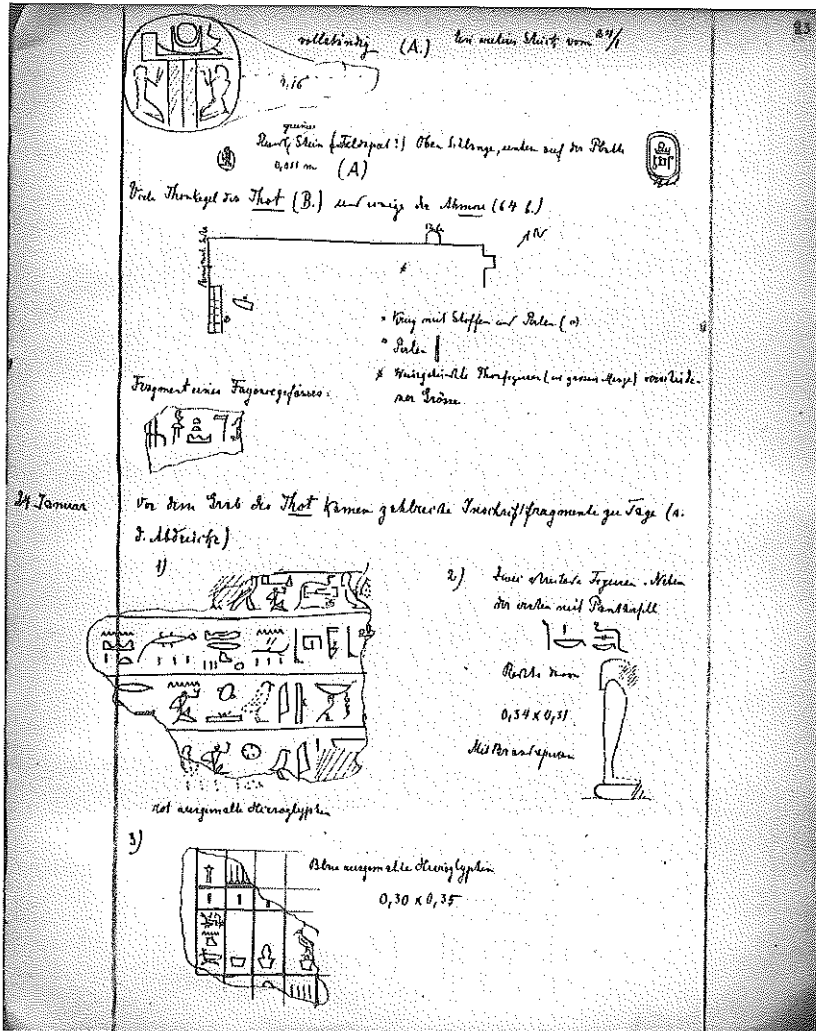


Fig. 6. Spiegelberg's *Fundjournal*, 83 (courtesy of the Griffith Institute).

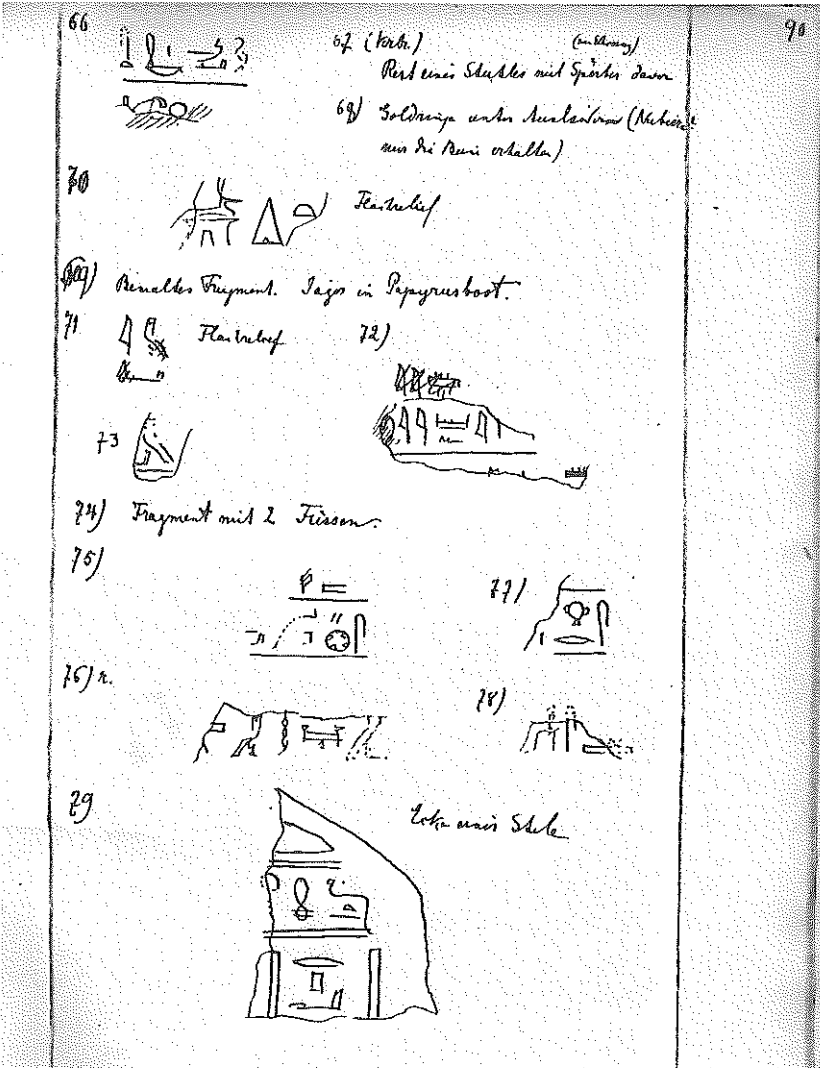


Fig. 7. Spiegelberg's Fundjournal, 90 (courtesy of the Griffith Institute).

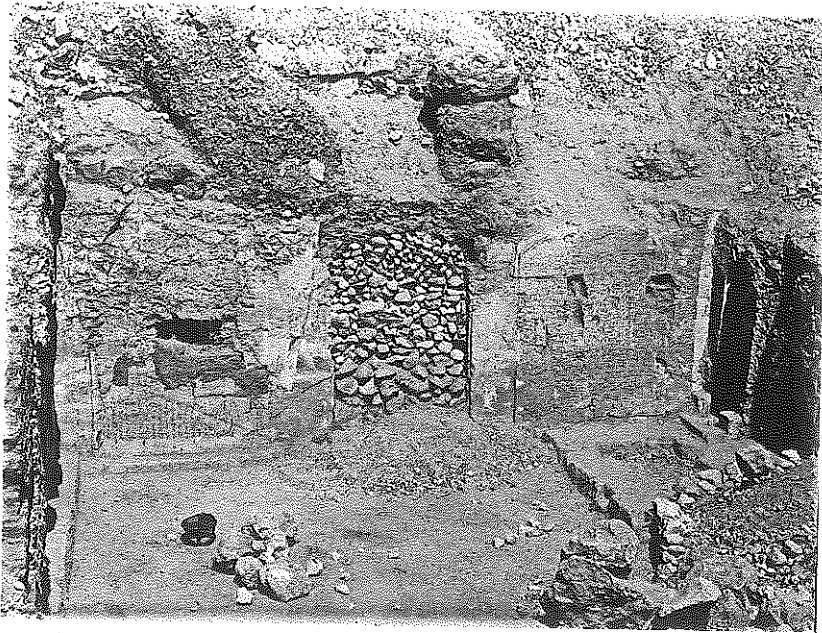


Fig. 8. Façade of TT 11, *ca.* 1910, before being roofed
(courtesy of the Griffith Institute).



Fig. 9. "Northampton stela", *ca.* 1910, already missing fragments of the inscription (courtesy of the Griffith Institute).

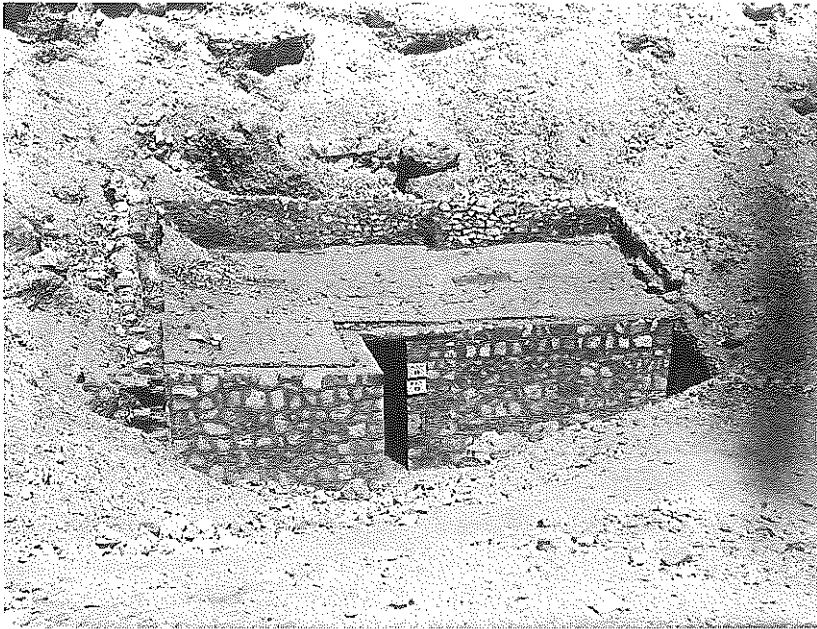


Fig. 10. Entrance to TT 11 closed by the Antiquities Service *ca.* 1910
(courtesy of the Griffith Institute).

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DIANA MAGEE, JANINE BOURRIAU
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